The Official Trade Newsmagazine For Professional Mobile Disc Jockeys

Mobile INTERNATIONAL Beat

$5*

June - July 1991 Vol. #1 Issue #2

In This Issue:

"The Duel of the Duals"

Numark CD6020 vs. DENON DN-4000F

PLUS:

MUSIC NEWS / REVIEWS AND CHARTS

SIZZLING SUMMER BOOKING BOOSTERS

REFERENCE NETWORKING

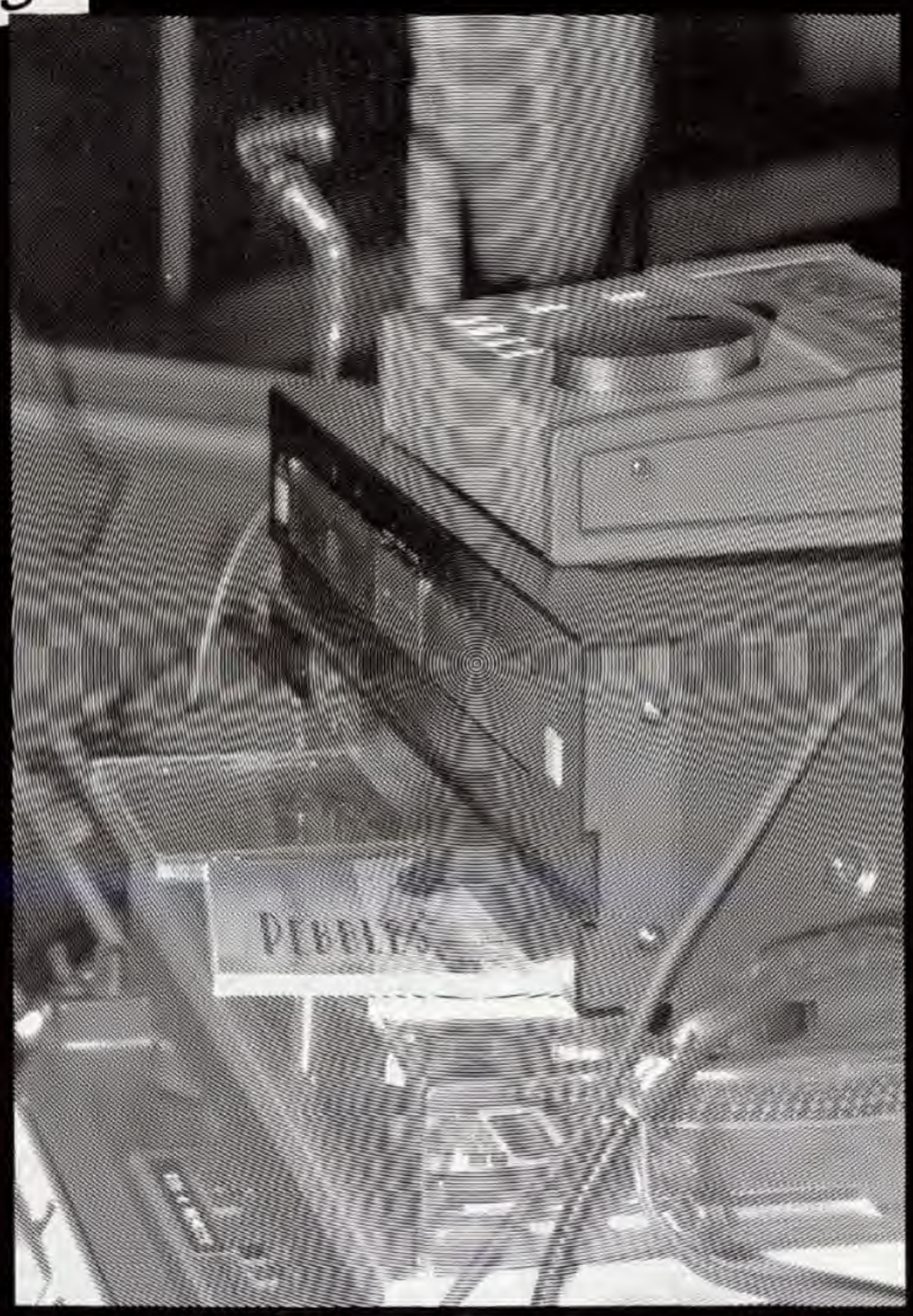
EXPOS AND EVENTS

MOBILE LIGHTING KEEPS LEAPING AHEAD

FIRST ISSUE REACTION AND FEEDBACK

MARKETING - PROFILES - TECH TIPS

AND MUCH MORE!



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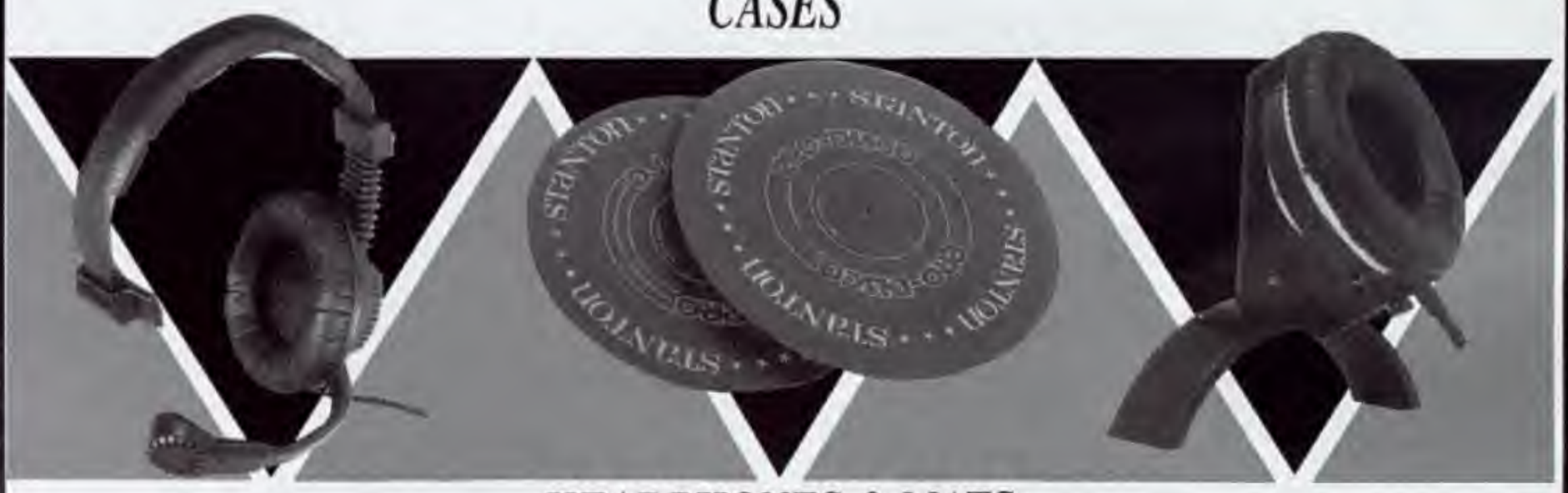

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Mobile Beat
INTERNATIONAL

Issue #2 June / July 1991

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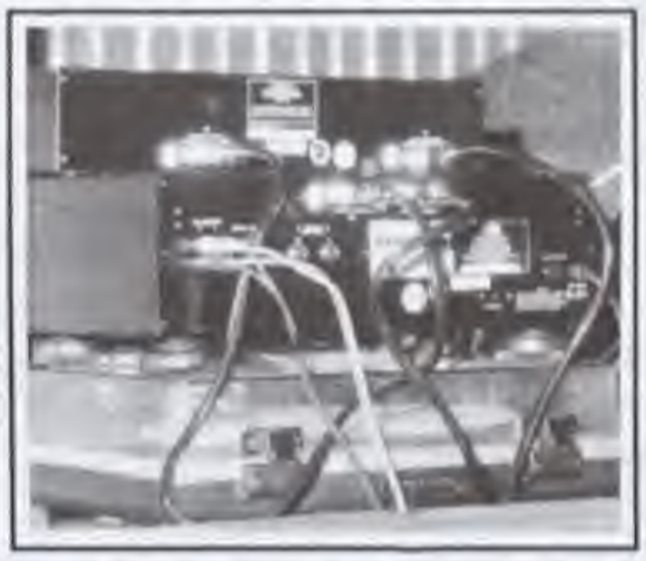

Special Report:
Six professional DJs compare top of the line twin transport CD players. Begins on page 22.

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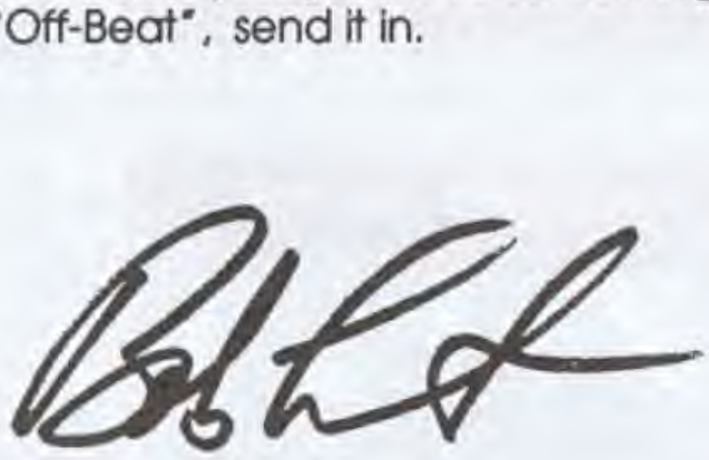
From the Publisher

On behalf of everyone at LA Communications, our deepest thanks to all of you who overlooked the "goofs and glitches" in our first issue and sent (or called) in a subscription to Mobile Beat.

If this is the second complimentary, sample issue of Mobile Beat you have received, it is most likely due to a promotional mailing sponsored by one of our advertisers. **These promotional mailings are random and limited, therefore, the best way to receive every issue of Mobile Beat is to subscribe today.** An annual subscription (6 issues) is just $19.95 a year, far less than most industry trade publications and we guarantee that in every issue of Mobile Beat, you'll find at least one tip, idea or special deal that will be worth the annual subscription cost.

As promised in our last issue, our goal is to expand and improve this publication with each issue. At the request of many of our subscribers, we have, with this issue, greatly increased the variety and amount of editorial content, particularly under the heading of music. In response to your requests, we are adding four new music features: 1) Top 25 charts from the U.S. and Canada (complete with BPM #s) as compiled by ***StreetSound***, North America's most notable and respected dance music magazine. 2) Randomly selected playlists from DJs and Record pools. 3) A new column focusing on what's available on CD and 4) A new column spotlighting dance music trends from the standpoint of the Mobile DJ.

We are also pleased to introduce a new column on DJ service management by Spinnin' 2000 co-author, Dennis Hampson. If you're not in the mood for something that serious, check out "Off-Beat", for a look at the industry through the eyes of such notorious DJs as Dr. Shock Jock. This issue is over 30% larger than last. Remember, Mobile Beat is your magazine. We value your comments and are always looking for interesting news articles and stories of interest to the Mobile DJ industry. If you have something to contribute, no matter how "Off-Beat", send it in.



Bob Lindquist, Publisher / Editor
Mobile Beat Magazine

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WE HAVE METEOR'S NEW MULTI-RAY!

Mobile Beat

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FEEDBACK

Many thanks to our readers for the fantastic and enthusiastic response to the first issue of Mobile Beat! We have spent many hours with your letters, surveys and comments (both complimentary and constructive), to get a better feel of the direction Mobile Beat should take in future issues. This is your magazine - your comments are important to us.

Even though there is a great diversity in the styles and opinions of Mobile Disc Jockeys, most MDJs have welcomed Mobile Beat as the "common ground" of the industry, which is precisely what we had hoped would be the case. Out of respect for the diversity of the Mobile DJ industry, and each DJ's right to operate his or her service in the manner which they choose, we will not judge or editorialize on any individual or service. On the contrary, part of our job is to bring you the broad spectrum of personalities who make up the industry. If you personally disagree with their particular mode of operation, that's your perogitive. An interesting example of this was the following letter, one of several in response to our "profile" of Chris Pangalos and Rolling Thunder Productions:

To whom it may concern,

Congratulations on your new publication! It's about time that someone created a publication geared for us owners and operators of Mobile DJ Entertainment companies. The only thing that I disliked tremendously about your virgin issue was the following comment made by Chris Pangalos. "It goes without saying that any DJ who is serious about making this a career has to know how to behave at a party. I never get drunk, and if I want to meet one of the female guests, I try not to be too obvious about it."

SHAME ON YOU CHRIS!!!

The two things I have stressed in my 15 years in the Mobile DJ business are these...

1) Never, under any circumstances do my DJs drink alcohol (or smoke cigarettes for that matter) while they work.

2) Someone's wedding reception, party or dance is not our forum to "pick up" women (or men for that matter)...

"I never get drunk," indicates that Chris does imbibe. Does his comment mean that he drinks until he's almost drunk? Furthermore, his definition of drunk may not be what the party guests are observing.

Yo Chris, stop drinking at your parties and leave the women alone. Put a classified ad in your local paper if you are that desperate and help rid our ever growing industry of two factors that many clients fear... drinking on the job... and much too much socializing with the guests!!!

Sincerely,
Art Bradlee, President / Executive Director
Sensational Sounds
Binghamton, New York

FEEDBACK!
Express your views, voice your concerns, comment (negatively or positively) on any aspect of the Mobile DJ industry. Whatever is on your mind, **express yourself** here!

Write:
Feedback
C/O Mobile Beat
LA COMMUNICATIONS
Box 43,
East Rochester, NY, 14445

Thanks for writing in, Art, but, off the record, how many DJs will honestly admit to having never had a later social encounter with a guest at an event they played?

There was a lot of interest generated from readers of our "Seminar" question concerning ASCAP/BMI and their relationship with the MDJ market. From Bob Moffett of PROformance Entertainment in Needham, MA, we received the following:

The Copyright Act (1976) provides for payment of royalties to an artist whenever their work is publicly performed. The language of this law is extremely important. The law refers only to "Public Performances". This would automatically exclude any private family event including: Weddings, barmitzvahs, birthdays and anniversaries.

Additionally, this would exclude any event organized by a private group from which the general public is somehow excluded. For example, many employee holiday parties would fall into this category.

DJs should also be aware that many colleges and universities already have blanket agreements with ASCAP and BMI covering music events both on and off campus. What these schools report

is simply the OPINION of the agency. To truly understand the application of the law you must refer to past precedents set by the courts. There are currently none which relate specifically to the Mobile DJ.

The Mobile DJ industry has become a lucrative market. ASCAP and BMI are sure to take notice and will want some slice of the pie. Court action in the near future is unlikely since DJs lack a national identity such as a union or trade organization. But legislation to extend the coverage of the law is always a possibility.

Mobile DJs must balance their sense of ethical responsibility to the artist with a general desire to maintain personal freedom. Imagine for a moment should our wedding and birthday service become recognized as a commercial event. In addition to royalties for performing rights, the door would now be open to a whole range of creative government regulation. What would be the new DJ license fee? Are you ready for the party tax?

Mobile Beat also heard from Michele Reynolds, Marketing Director for BMI who stated, "BMI does not have a license agreement for Mobile Disc Jockeys. We look only to the venue and license only venues". Check our next issue (August/ September) for a response from ASCAP as well as other news on potential licensing fees that apply to Mobile Disc Jockeys. Now on to another potentially controversial topic brought up in the correspondance that follows:

Congratulations on your first issue and giving me a place to vent my feelings on the subject of DJ format. By this, I am referring to the overemphasis on equipment I am seeing these days over the basic concepts of what our business is really about - ENTERTAINMENT!

I believe I am one of a growing number of experienced Mobile Disc Jockeys being forced into a "closet" by having to constantly defend oneself about using vinyl! I use quality DJ gear, have done several hundred jobs over the last nine years, made a lot of people happy, and have yet to have the bride and groom come up to me to tell me their reception was ruined by a poor signal-to-noise ratio!

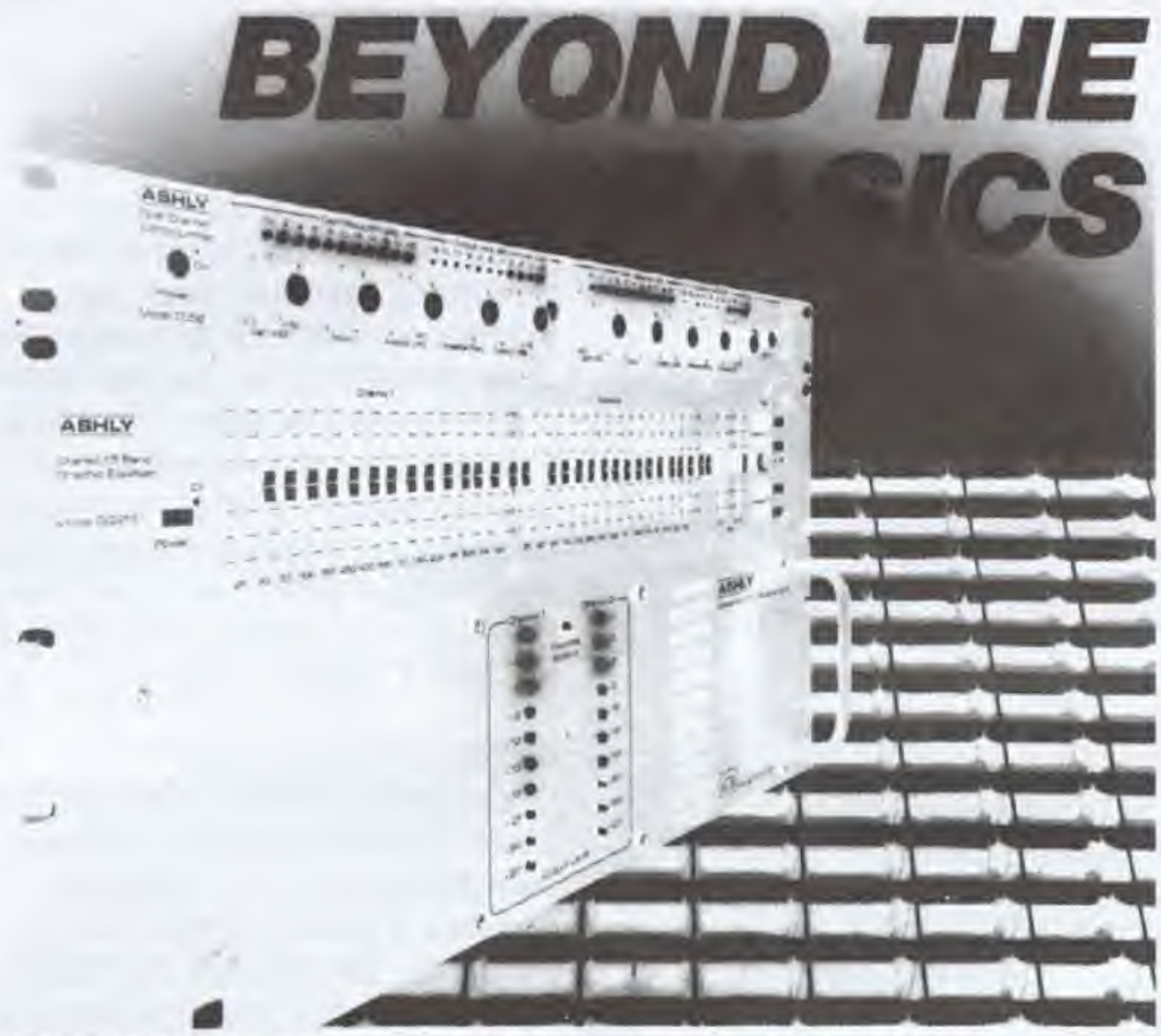
I believe that through certain record stores, specialty shops, and mail order, a Mobile DJ who wishes to remain "vinyl based" will be able to do so well into 21st century (give or take a few "cassingles"). Don't get me wrong - I do not believe someone starting a system today should necessarily go 100% vinyl and I do believe in making equipment modifications and changes as you need, but make these decisions on your terms, not under pressure from others. Never let your talent take a back seat to technology!

Dale Lockwood
Gaper Brothers Music
Long Beach, California

Interesting perspective, Dale. Our survey results have indicated this format issue is a concern to many Mobile Disc Jockeys. What do you think? If vinyl was still as accessible as it was three years ago, would you stay with it or switch to CD? What do you do with old vinyl anyway? Send us your comments!

Cont'd page 26

"Imagine for a moment should our wedding and birthday service become recognized as a commercial event. In addition to royalties for performing rights, the door would now be open to a whole range of creative government regulation. What would be the new DJ license fee? Are you ready for the party tax?" -Bob Moffett, Needham, MA



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What's New?

Mobile Beat

MOBILE LIGHTING "LEAPING" AHEAD

SHOW PRO's graceful "Ballerina"

New SHOW PRO Effect is "Light-On-It's Toes"

Introducing, THE BALLERINA which creates four strong hard edge beams which rotate and dance to the beat of the music via special sound-to-light circuitry. The beams can be colored and used with gobo patterns. The entire unit is just slightly over two feet long and weighs just 20 pounds. For more information, contact NESS/SHOW PRO, 111 South State Street, Hackensack, NJ 07601. (201) 646-9522.

ETA's M.A.D. man, Victor Pavona, demonstrates the M.A.D. Chase 1001-16 POWERBAR.

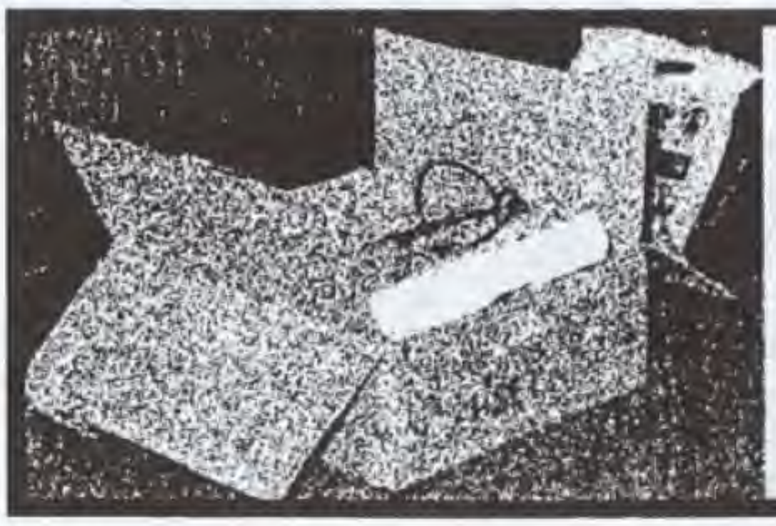
ETA's "POWERBAR" Simplifies Mobile Lighting

ETA Lighting Systems new M.A.D. Chase 1001-16 four channel "POWERBAR" controller features all the functions of a chase lighting controller plus sixteen pre-programmed chase sequences which may be activated by remote control. Just mount the POWERBAR on a tripod stand and mount PAR type light fixtures (available from ETA as a package with 4 DJ38 LK lightweight PAR CANS and 10' tripod stand). For more information, contact ETA Lighting Systems, 1716 Enterprise Parkway, Twinsburg, OH 44087. (216) 425-3388.

ETA's "Powerbar"

New Mobile Effects from Meteor are "Stunning" yet Simple and Inexpensive.

Meteor has just introduced two exciting lighting effects for Mobile DJs. A new, lighter and more affordable version of the Probeam projector allows DJs on the road to create effects which were formerly available only in a disco. Meteor's new "Multi-Ray" is similar in size and shape to a pin spot, but as it's name suggests, it projects a stunning array of laser sharp beams. (For further information, see Meteor advertisement on back cover of this issue).



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"What's New?"
C/O Mobile Beat, Box 43,
East Rochester, NY, 14445

"CHAMELEON'S" CHANGE MEANS MORE LATE NIGHT PUMP!

Hill Audio has announced a breakthrough in power amplifier technology that could hold great promise for Mobile DJs. The Chameleon Power Amplifier's compact design fits a single rack space and weighs just 28.5 pounds. Performance-wise it's definitely no lightweight with a rating of 600 watts per channel at four ohms. What's even more special about this new amp is the automatic "Headlok" circuitry. According to Hill, "As the amplifier approaches its maximum power capacity, it will automatically change over to "Headlok" mode which will reduce dynamic headroom and allow Chameleon to produce greater total output with less dynamic range". In other words, you lose little off the top and bottom, but you get a lot more "loud" when you need it. For more information contact: Hill Audio, P.O. Box 2344, Fort Worth, Texas, 76113-2344 (817) 336-5224.

Anchor Continental has introduced a new product that should be a big hit with Mobile DJs. Stage Tape (tm) was developed specifically with the mobile entertainment industry in mind. It comes in widths of 4", 6" and 8" and is perfect for holding down power cords and cables, especially in traffic areas. It keeps party guests from knocking out your power and it's bright yellow color reduces the chances someone will trip on one of your cords and get injured. (black also available). Anchor Continental, P.O. Drawer G, Columbia, S.C. 29250.

Towards 2000 of North Hollywood, California has introduced a new, improved version of their popular "DJ MIX BAG". The Mix Bag was originally introduced last summer as a convenient stash for 12' records, tapes or CDs that got left out of the main case with room for pens, paperwork and other accessories. The new bag touts several improvements along with being larger, capable of holding 30-12" records or laser discs. There are additional pockets as well for holding pens, a microphone or whatever fits them. Made of rugged black padded nylon, Toward 2000's DJ MIX BAG could be the handiest DJ STUFF carrier since the original 45 RPM record case. For information, contact: Towards 2000, 5302 Vineland Avenue, North Hollywood, CA, 91601. (818) 769-5622.

Mobile Beat

NOW PLAYING ON CD!

by Mike Paz

If you are one of the many Mobile DJs who have converted to Compact Disc but are still having trouble finding pop favorites on CD, here are some hints that will make your search a little easier.

First off, you need as many different sources as possible. Just shopping at record and CD stores isn't enough. A great place to start is with record collector's shows. Much of the newer pop/rock/dance material can be found on promo CD singles and/or sampler discs which can be found at these shows.

Next, try to make friends with broadcasters in your area. They receive far more promo CDs than they could ever use on-air. With a radio DJ or programmer on your side, you'll save a lot of money in the long run.

Finally, become a treasure hunter. Used CDs are becoming more plentiful and if they have very few visible marks on the disc, they play just like new. Don't rule out import CDs even though they usually cost more. Our friends in Europe and Asia got the jump on us as far as the CD format is concerned and they have collections on disc that we'll never see here.

Try to buy discs with an eye toward how many usable songs the disc has versus its cost. You may buy an import CD which, at $25, might seem expensive, but if you can use most of the songs on it, it makes more sense than buying a domestic disc with one usable tune for $13.99.

In the April/May '91 PREMIER ISSUE of Mobile Beat, there is a list of the all-time Top 25 party tunes (pg.7). Some of them are easy to find on CD, others are not. Here 's a run down of where you'll find some of the tougher ones.

Bob Seger's "Old Time Rock & Roll" can be found on the "Stranger in Town" disc or the import soundtrack to "Risky Business."

"Mony Mony" from Billy Idol is on the "Vital Idol" disc but a better remix version for parties appears on the Prime Cuts Vol. 1 disc.

The "Animal House" Soundtrack is available for the Otis Day & The Knights version of "Shout", while a wide variety of Isley Brothers Greatest Hits discs exists on at least three labels so far.

Until recently, "New York, New York" from Frank Sinatra was only available on an import collection from Germany but it can now be found on a just released single disc sampler on Warner Brothers/Reprise called "The Very Best Years". This is one of the discs which contain a lot of good material which most DJs can use at their functions.

"Become a treasure hunter. Used CDs are becoming more plentiful and if they have very few visible marks on the disc, they play just like new."

Now, here's one on that can be a real headache. Yes, "The Twist" from Chubby Checker is available on a number of discs, but if it's made in the U.S. or Canada, it is NOT the original version. The only disc that contains the original version that this author has ever seen is a Swedish disc called "Yesterday's Gold, Vol. 10". There may be other import discs which contain the original version. The newer recorded version on the domestic disc is not that much different than the original but, if you're one of those DJs who won't settle for anything less than the original version of the song, be prepared for a exhaustive search. By the way, the reason why the domestic discs contain the re-recorded version is because that is the only version licensed by the owners of the recording to be sold legally in the U.S. Don't ask why, that's just the way it is.

We'll tackle the rest of the list as we go along. If you're looking for a song on CD and haven't had any luck finding it, drop me a line and I'll try to get an answer for you. See you next issue!
Questions for Mike Paz should be addressed: "It's On CD" c/o Mobile Beat, Box 43, East Rochester, NY 14445.

In 1987, Mike Paz took to the road with one of the very first 100% CD Mobile Disc Jockey systems. Along with operating "Mike Paz CD/DJ Systems", he is also a morning radio show host, a music buyer for Record Archive music stores, and formerly a DJ for Club 2001.

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TOP 25 U.S.A.

1 **I've Been Thinking About You**
Londonbeat - Radioactive/MCA - 114
2 **How To Dance**
BingoBoys - Atlantic - 120
3 **Rescue Me**
Madonna - Sire - 118
4 **Anthem**
N-Joi - RCA - 125
5 **Strike It Up**
Black Box - Deconstruction/RCA 118
6 **Here We Go**
C&C Music Factory - Columbia - 114
7 **It's A Shame**
Monie Love - Warner Bros. - 108
8 **Touch Me (All Night long)**
Cathy Dennis - Polydor - 120
9 **State Of The World**
Janet JAckson - A&M - 113
10 **Situation '91**
Yaz - Sire - 119
11 **She's Got Me Going Crazy**
2 In A Room - Charisma - 120 BPM
12 **Dangerouse On The Dancefloor**
Muslo & Bones - RCA - 124
13 **Crazy**
Daisy Dee - IMR - 124
14 **Unbelieveable**
EMF - EMI - 102
15 **Kid Get Hyped**
Deskee - RCA - 120
16 **ESP**
Deee-Lite -Elektra - 120
17 **Where Love Lives**
Alison Limerick - Arista - 123
18 **Baby Baby**
Amy Grant - A&M - 98
19 **Sex Cymbal**
Sheila E - Warner Bros. 115
20 **Hip Hop**
Chris Cuevas - Atlantic - 119
21 **How Can You Expect ..Seriously?**
Pet Shop Boys - EMI - 90
22 **Sadeness Pt. 1**
Enigma - Charisma - 96
23 **Hold You Tight**
Tara Kemp - Big Beat - 102
24 **Do You Wanna Dance**
Brother Makes 3 - Cardiac - 118
25 **Same Song**
Digital Underground - Tommy Boy - 104

TOP 25 CANADA

1 **Here We Go**
C&C Music Factory - Columbia - 114
2 **Touch Me (All Night long)**
Cathy Dennis - Polydor - 120
3 **How To Dance**
Bingo Boys - Atlantic - 120
4 **Strike It Up**
Black Box - Deconstruction/RCA 118
5 **I've Been Thinking About You**
Londonbeat - Radioactive/MCA - 114
6 **This House**
Tracie Spencer - Capitol - 110
7 **Anthem**
N-Joi - RCA - 125
8 **Rescue Me**
Madonna - Sire - 118
9 **Unbelieveable**
EMF - EMI - 102
10 **Made Up My Mind**
Sa-Fire - Mercury - 118
11 **State Of The World**
Janet Jackson - A&M - 113
12 **Mea Culpa Pt. 2**
Enigma - Virgin (UK Import) - 96
13 **Hold You Tight**
Tara Kemp - Big Beat - 102
14 **Good Together**
Candi & The Backbeat - TIRS - 122
15 **She's Got Me Going Crazy**
2 In A Room - Charisma - 120 BPM
16 **I Rhyme The World (In 80 Days)**
Kish - A&M - 117
17 **Sadeness Pt. 1**
Enigma - Charisma - 96
18 **Baby Baby**
Amy Grant - A&M - 98
19 **Together Forever**
Lisette Melendez - Columbia - 119
20 **IESHA**
Another Bad Creation - Motown - 110
21 **Spice**
Eon - Vinyl Solution - 128
22 **What's It Gonna Be**
Jellybean/Niki Harris - Atlantic - 120
23 **Rap To The World BG**
Prince Of Rap - CBS - 124
24 **What Is Sadness**
Device - Arista - 96
25 **Now Is Tomorrow**
Definition Of Sound - Cardiac - 116

Rank - Title - Artist - Label - BPM
Charts courtesy of:
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PLAYLIST PIX

Top Breakout
from Jazsay's Record Pool, Pittsburgh, PA
Get It Right
Redhead - Virgin
Ring Ring Ring
De La Soul - Tommy Boy
Do Me Right
Guy - MCA
Hairtage
Defiant Giants - WHM
Bad To The Bone
Kool G Rap & DJ Polo - Cold Chillin

Top Slow
from Bob Cooper, Sound Advice - Pittsfield, MA
Written All Over Your Face
Rude Boys - Atlantic
Just Want To Hold You
Jasmine Guy - Warner Bros.
Do What I Gotta Do
Ralph Tresvant - MCA
No Matter What You Do
Al B. Sure/ Diana Ross - W.B.
Walkin' In The Rain
Stetsasonic - Tommy Boy

Top Bass Testers
from Stephen O'Neill - Miami Hot Traxx, Miami, FL
Dance All Nite
Poison Clan - Effect
Booty Shake
Gucci Crew II - Gucci
Eerk & Jerk
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PLATTERS THAT MATTER

By DJ Tom Hoey

Almost three years after the "disco revival" was blown away by the advent of "acid house music", seventies disco is back, and with a vengeance! "ESP" the newest release by Deee-Lite is storming up the charts. The 12" version is not much different than the album version most club jocks have been playing but they are grateful to have this version to mix with and you will be too.

The seventies revival is only beginning, but we know it is here, especially watching the clothing trends, such as hot pants, mini-skirts and flowered shirts. Old favorites such as Gloria Gaynor and Donna Summers are now packing the dance floors in clubs and will no doubt affect your requests as you hit the road for summer parties.

Thankfully, not all the new music is in the 70's vein. There are a lot of older classics being covered or re-released. One worth mentioning here is the Eurythmics new album with a new version of "LOVE IS A STRANGER". With a deeper bottom, this cut really kicks and is quite different than the original. If your crowds liked this exciting song the first time around, they will be intrigued with this freshened way of presenting Annie Lennox. The album features all of their hits and is worth giving a listen.

My favorite group of 1990 was 808 State. They didn't get much press here in the U.S., but were very big in Europe. "CUBIK" was my personal favorite in its original import version. The commercial version was more "housed up" and didn't get as much play as it should have. Now 808 State has released their 2nd album and are rapidly proving they are not just "one hit wonders"!

"EX. EL", the album, is being raved about by just about every critic in Europe and is slated to be big here in the U.S. The featured cut on their newest effort is "OOPS" and I must admit there wasn't too much to recommend during the first minute or so of the song, just your usual electronic, bottom crunching beat and some piano. But then, just as I was about to give up on it, the vocal kicked in and it was glorious. Bjork Gudmundsdottir of the Sugarcubes is the vocalist and without any doubt, the cuts on the album that are the best and slated to be released as singles, are those that this fantastic artist are featured on. Run, don't walk to your nearest record store.

The Pet Shop Boys have done it again. Another #1 hit is in the stores now with the release of "WHERE THE STREETS HAVE NO NAME/ CAN'T TAKE MY EYES OFF YOU". This prolific

Cont'd pg. 28

100

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See "Showcase" beginning on page 18!

Mobile Beat

TIME IS RUNNING OUT ON SUMMER BOOKINGS

By R.A. Lindquist

What are you doing on June 29th? Hopefully, you'll be spinning your buns off at no fewer than two wedding receptions. As you no doubt know, June is the big month for weddings and according to the National Center for Health Statistics, more weddings take place on the last Saturday in June than any other day of the year. In fact, on June 29th, 1991, it's estimated that nearly 45,000 couples will tie the knot. In most areas of the country, the wedding season starts in late March and last through late October. During this seven month period, hundreds of thousands of wedding receptions, not to mention family reunions and graduations along with a general list of other indoor and outdoor parties, will take place. How can you be sure you're getting your share of this lucrative summer business? Here are some tips that can help you pick up additional bookings:

1. Never assume that you've missed the boat for a booking. The world is full of procrastinators who wait until a week or two before an event to shop for a DJ. Return all inquiry calls immediately. Many last minute bookers go with the first DJ they connect with. If you use an answering machine or answering service, check your messages at least four times a day.

2. Step up your marketing efforts. Make time during the week to make the rounds to other bridal related businesses such as bridal shops, florists, photographers, bakeries, tuxedo shops, caterers, limo services and bridal consultants. At each stop, run in, introduce yourself, drop off five or ten cards, and be on your way. It's that easy. Remember, it's a game of numbers, the more cards you distribute, the greater the impact you make. The only good business card is one that's in someone else's hand.

3. Notify your local banquet halls, country clubs and party houses of the dates you have available for last minute bookings. Distribute a flyer with the heading "MUSIC EMERGENCY? - CALL (your name and number)"

4. Get to know your competitors. Call the DJs in your area and encourage them to refer you when they get a booking they can't handle. Obviously, this obligates you to do the same for them which is an arrangement that most DJs can live with. You may run into a few DJs who will be less than cooperative, but the majority of DJs who are in it for the long term know the value of tossing those extra dates to DJs who will return the favor.

5. Make sure every performance you do is your very best. Prepare yourself before each wedding reception. Make it a point to meet with the bride and groom before their reception so that you can come to their wedding reception properly prepared. Of special concern is being 100% sure you have the music for their special dances and that you know how to properly pronounce the names of everyone in the bridal party. A miss on either of these points will not only prove embarrassing, but will also cost you possible referrals. The best way to pick up business for tomorrow is by giving it your all today. Pay special attention to how your set-up looks. Use a colorful table cloth or banner to hide anything you don't want the audience to see. Allow yourself plenty of time to get set-up and prepare and don't hesitate to tell people your name and the name of your service two or three times throughout the evening. The bottom line is to do the best job you can and to make sure they remember your name!

6. Seize the opportunities. Summertime is the biggest party time of the year. Look beyond your weekly wedding bookings for new business that

can fill your weeknights as well as the occasional open Saturday. Everytown, small and large, has it's share of summer carnivals. Many of these are sponsored by volunteer fire departments, church groups and similar organizations. Often times, a simple phone call can lock up two or three nights in a row at one of these events. To find out where and when these events will be in your area, check the "coming events" calender in your local newspaper, or check the publications that list entertainment in your area. While you're looking at the newspaper, check the announcements in the classified section. See any class reunions coming up? What are you waiting for? Call them today before one of your competitors does.

7. Check your previous year's bookings (if possible) to see what weekends were the quickest to fill-up and which were slowest. If it appears there's a pattern where a certain weekend is traditionally light, put together a special price package and offer it to a non-profit organization to use as a fund raiser or get-together.

For most Mobile DJs, particularly those of us above the Mason-Dixon line, April through September are the best months of the year. If you rely heavily on wedding receptions, these six months of the year are the traditional wedding months. You should be making every effort to fill every booking slot you have open. Remember, there's no such thing as time off when the sun is shining. There'll be a few open weekends down the road for you to relax and unwind. The weather may not be as nice, but there's nothing like the satisfaction of knowing that you finished another summer with a new high in bookings. ♫

VALUE MAKES THE SALE

by John Aizstrauts

No two people are alike and, therefore, no two DJs are alike. That's why some get the great gigs that pay well while others are left to fight over the leftovers.

Business cards and a professional appearance are important, but there's much more you can do. It all comes down to the basic rule of business that customers not only want quality, they want all the "bang for the buck" they can get. In the case of Mobile DJs, they want entertainment **AND** value. They need your service and it's up to you to show you offer more than other DJ's.

By showing you offer more for the same "buck," you'll improve your chances of getting more gigs and better gigs. Begin with your advertising/promotional sheet. Don't be afraid to "blow your own horn", just do it wisely. Sell yourself and your DJ service in the most positive terms. Specifically tell what you offer and how the customer will benefit from using you.

Here's how to show value. On your ad/promo sheet, list everything you can about yourself, the DJ service, music, equipment, events, etc. Tell what you have to offer and then...this is the key..."paint a picture" of the features and benefits you offer. This is what will make you stand out.

YOU: show your ability and build your image. Describe your experience and background. Maybe you are a former band member, have radio experience or have something else in your background that adds to your credibility as a DJ. Say so. If you like to emcee and DJ, tell how you coordinate events, how you pace them, etc. Mention your dress for the occasion whether it's a tuxedo or beach clothes.

MUSIC: List all the music you offer. It's more impressive to see a DJ's playlist that specifies "Top 40, 1950's, 1960's, 1970's, 1980's, Disco, Swing, Rap, Polka, Rock-n-roll, Big Band, Waltzes, R & B" etc., than one who simply says, "All kinds of music."

EQUIPMENT: Describe your sound system in terms that potential customers will relate to. Say your records, CD's and amps give clear, crisp sound or can blast them with body pulsing rock-n-roll. Mention your lights and foggers can create romantic moods or mini-rock concerts. Why? Most people don't know what a DJ can really do so you have to tell them. Use your ad/promo sheet to show what you offer, what you can do, what the customer will get and how that creates value for them. That's why you have to use a little creative writing to "paint a picture" of the event. That sells. Remember, you're trying to find and push the customers' "hot" button! Find it by listing what you offer and push it be telling them what you can do for them. The more you offer, the more value a customer gets and the more likely they'll choose you. ♫

John Aizstrauts has been in Sales and Marketing for over ten years. He holds advanced degrees in business and publishing and brings to Mobile Beat readers the special sales and marketing information they'll need to effectively sell their services during the 1990's

Mobile Beat

GAMES DJs PLAY

— by John Roberts

DJs are witnessing the dawn of a new era and the death of another. As vinyl disappears, many DJs are crying foul! The records they use to create "hot mixes" are disappearing and the industry has not met their demands for the equipment they need to continue their craft with CDs and tape.

It has always been my belief that a good personality with the right blend of music can win over any crowd anyday. So if we're not going to be able to do the almighty mix, perhaps it's time that we got back to the basics. It's time to start thinking on our feet. Let's get out in front of the booth to get involved with the crowd. After all, we are entertainers. One of the most fundamental rules of entertaining is to get the people involved. One of the easiest ways to do this is by incorporating games into the show.

The best part of this job is knowing that every time we go to work, it's a party, or to say the least, some type of social event. Games are a great ice breaker. They give some people a chance to show off, others an opportunity to display their competiveness and almost always, games give people a chance to mix, mingle and to meet one another.

The types of games and contests you choose to employ are many and varied, limited only by the realm of your imagination. Your job as DJ/MC is to coordinate, explain, facilitate, announce and even demonstrate the games. You may also be the judge and jury, so make sure that you not only explain the rules but know and understand them yourself. There's nothing more embarrassing than to have a situation arise during a game when you have no more of a clue on how to play it than the next guy. Games involve people and, people are the most unpredictable creatures on earth. Use creative judging and never let the crowd see you sweat!

Games and contests are not hard to get started. At first, some people will need a little encouragement to participate. To get active and willing participants to play the game, you must show enthusiasm, energy and spirit about the game you're trying to start. In nightclub situations, depending on the type of game, I'll have the waiters/waitresses or bartenders form teams within their sections. They are the team captains who encourage cheering and support from the rest of their section. The idea is to get as many people involved as possible. The more positive energy you create, the more likely you will succeed. With this in mind, I'd like to list a few of the more popular games, as well as, some of my personal favorites.

Booked a barmitzvah, birthday, or "Sweet 16"? Sometimes you need a little more than music to get the crowd going. John Roberts of John Roberts' DJ training Center shares some of his favorite, traditional games for these events. Looking for something a bit more "adult oriented"? John has literally hundreds of games and activities for all types of parties. Read about them in future issues of Mobile Beat!

1.) Musical Chairs: Here the object is to determine a winner by eliminating all the other contestants one by one. Begin by setting a double row of chairs, back to back, on the dance floor. There should be one less chair then the number of participants. Explain to the participants that when you start the music, they should begin walking around the row of chairs. When you stop the music, they should take a seat in the first chair they can get to. Start the music and let it play for 30 or 40 seconds. When the music stops, who ever is left standing is out of the game. Continue this procedure varying the length of time if you leave the music playing. After each round, remove one chair until there is one chair and two participants left. The first participant in the last chair wins the game.

2.) Red Light - Green Light: The participants gather at one end of the dance floor while the object person (or you) stands at the other end. The object person turns his back to the crowd and yells, "Green light." At this command, the crowd moves forward as quickly as possible. At intermittent intervals, the object person yells, "Red light." At this command, the crowd is to immediately stop. If the object person sees someone moving (running a red light), they must return to the starting point and try again. The first participant to reach the object player without running a red light is the winner.

3.) Simon Says: The object person gives orders (such as "put your hands on your head") to the crowd, preceeded with the words, "Simon says." If an order is given without the words, "Simon says," all participants who comply are out of the game. As the number of participants dwindle, the object person will notice that the remaining few will get harder to shake. As the orders get faster, they get more confusing and harder to follow. Use the process of elimination. Note: If the participants are really swift and hard to shake, try these eliminating orders, "Simon says scream." If they stop on their own, you can eliminate them because you didn't order them to stop. If you choose to wait a few seconds and just say, "Okay stop," those that do are out because you didn't say, "Simon says stop."

4.) Statues: This game is similar to "Red Light, Green Light. The DJ plays music and intermittently stops it. When the music stops, the crowd immediately freezes in whatever position they are in. Those that move are out of the game. Use the process of elimination. The faster the breaks, the faster the turnovers. For an interesting variation, play Madonna's Vogue and see who can come up with the most unusual or provacative poses during the song.

5.) Hot Potato: Have the group form a circle and pass a potato to the music. Whoever is caught with the potato when the music stops is out of the game.

6.) Coke and Pepsi: This game is somewhat like Musical Chairs, except the people become the chairs. The guys are Coke and the girls are Pepsi or vice-versa. While the crowd is dancing, call out a drink. If you call Pepsi, the guys drop on one knee and the girls sit on it. You don't even have to equally divide the crowd because after the first round, whoever doesn't have a seat is out. By calling out 7-Up, the game turns into a variation of statues and everyone freezes or they're out. A variation to this game is to call Dr. Pepper and the people gather in a huddle in the middle and the last one in is out.

7.) Limbo: To play this game, just get a stick and two volunteers to hold it. The object of this game is to go under the stick while leaning over backwards. Line the people up and have them go under the stick as the music plays. After each round, the stick is lowered a bit. Whoever can go under the stick without touching it, in its lowest position, is the winner. Play Chubby Checker's The Limbo, or Let's Limbo Some More and the crowd will quickly get the idea.

8.) Trivia: Trivia games appeal to most ages and can be played using a variety of topics. The object is to come up with questions that will challenge the crowd but not be so hard that no one will know the answer. Trivia contests work well at pubs and class reunions, especially when the crowd is made up primarily of "baby-boomers."

John Roberts owns and operates the John Roberts DJ Training School in Waldorf Maryland. He is also, among other things, an active Mobile and Club DJ and a regular contributor to Mobile Beat Magazine. This article reprinted by permission from Spinnin' 2000, second edition, copyright 1991.

EAST EXPLODES WITH DJ EXPOS AND EVENTS

As over 1,900 DJs, dealers, exhibitors and other industry insiders headed home from the "DJ WEST" Expo In Hollywood , California (April 22-24), talk turned to the following Eastern seaboard DJ shows and events planned for the months ahead.

DDK CONVENTION OPEN TO ALL

Over 300 DJs are expected to attend the 12th annual meeting of the Dixie Dance Kings June 23 through 25 at the Colony Square Hotel in Atlanta, Georgia. According to DDK President, Dan Miller, "Only a very small segment of this convention is for DDK members exclusively. The vast majority of the discussions and meetings, along with all demonstrations and displays are open to all DJs. We expect many important and influential people from the dance music industry along with representatives from most major record labels as well as club owners and managers." Highlights include a discussion on Hot Mix Radio moderated by Dave Rajput of ABC Radio and a display of the newest lighting effects from Europe.

NEXT STOP: PHILADELPHIA

"The 1991 East Coast DJ Forum" is scheduled to run Friday, September 27 through Sunday, September 29 and will be held at the Valley Forge Convention and Exhibit Center in King of Prussia, Pennsylvania. According to Bruce Keslar, president of the Philadelphia based show presenter, Ultimate Entertainment, the wide variety of attendees will include Mobile and Club Disc Jockeys, Night Club and Bar owners, sound reinforcement and music stores and dealers, record, tape and compact disc stores and dealers, distributors, manufacturers representatives and other associated with the DJ and entertainment business. Exhibitor categories will include lighting and sound, accessories, services and several "cross-over" consumer products relative to the DJ business. Forum exhibitors will cover hardware, software and assorted services, with all major manufacturers vital to the industry represented. Keslar projects attendance at 5,000 including Disc Jockeys from all along the eastern seaboard as well as major cities across the U.S.

Along with exhibits, demonstrations and displays, a legion of interesting and exciting seminars and discussions will be offered.

The main area at the convention center covers 55,000 square feet with seminar and discussion rooms isolated from the noise of the main floor.

DJs and Representatives from two of Philadelphia's most popular radio stations; Q102 and Power 99, will be conducting promotional give-a-ways and participating in several of the seminars. To encourage advance registration, the total cost of the show, including all seminars and workshops, is just $25.00. On site registration will be $40. For more information, contact Ultimate Entertainment at 1-800-899-6727. In P.A. Dial 1-215-675-6727.

10TH CANADIAN EXPO PROMISES TO BE BEST EVER!

Next January may be over six months away but the organizers of the DJ EXPO '92 are already hard at work putting together their Tenth Anniversary Show. EXPO '92 will be held Saturday January 25th and Sunday January 26th at the fabulous Sheraton Parkway Toronto North Hotel and Convention Centre. Over fifty exhibitors from Canada and the U.S. will participate.

Expo '92 will be unique in that along with being a trade show for manufacturers and distributors of sound and lighting products, it is also the bi-annual convention for the CDJA, the largest trade association of Disc Jockeys in North America. The show started as annual event in the late 1970's by long time CDJA member and DJ Don Baker. Baker now heads Three Amigo Productions which produces the shows for the CDJA.

The center piece of the show will be a complete dance club constructed in the exhibit hall. Along with the exhibits will be an interesting program of seminars, workshops and equipment demos. The ticket price of $25 (Canadian) includes all exhibits and seminars during the two day event. Accommodation and ticket packages can be purchased for as little as $165 (Canadian) for the weekend (one night). For DJs from the U.S., this is an extra bargain considering the favorable exchange on the U.S. dollar. Most importantly, it's a chance to pick up on new ideas from Canadian DJs who are heavily in touch with what's happening on the European DJ scene. For DJs who want to experience the cutting edge in DJ equipment and technology, this show is a must!

KEEPING YOUR BOOKINGS ⬆ IN A ⬇ ECONOMY

By Dennis Hampson

When times are tough and you have to race your creditors to the bank each month, it puts you under a lot of pressure as a business owner to find new ways to get more business. Assuming your management strategies are in line, a higher volume of business will mean more profit and, therefore, help get you out of the "pressure cooker". Many disc jockey services "struggle" month to month to meet booking quotas and never do better than break-even with profit and expenses. It's obvious that when you have to try and close a large number of bookings each week just to pay the bills, that you are going to be under a lot of pressure just to meet the week's booking quota. This is exhausting work week after week. You will burn out after only a few months of this pace and still be no further ahead. One sales and marketing strategy that can get you out of this rut by helping you make a substantial increase in bookings is what I call "Reference Networking".

Here's how "Reference Networking" works:

1.) Develop agreements with florists, caterers, tuxedo rentals, limousine services, and other related but non-competitive services that are promoting to the same market you are. Simply exchange references with these other businesses. For example, put your card in the flower shop with a discount or special price for any customer who is referred by the florist. You will, of course, do the same for the florist. If you have an office or commercial location, you can put each merchant's information in your office for your customers to take as well. If they are looking for a florist, you will recommend to your customer the particular florist that is in your "Reference Network".

2.) Develop agreements with banquet hall owners, caterers and hotels to provide disc jockeys for them on an "in-house" basis. Offer a wholesale price to the caterer or hotel that includes your DJs in their "package" to the customer.

3.) If the hotel or caterer just wants to refer potential business to you, give them an incentive. Offer this hotel or caterer one free booking to use as they please for every ten you receive on reference from them. Perhaps they need a DJ for an annual Christmas booking. You will find many willing merchants with arrangements to exchange services.

"Many disc jockey services struggle month to month to meet booking quotas and never do better than break-even with profit and expenses. It's obvious that when you have to try and close a large number of bookings each week just to pay the bills, that you are going to be under a lot of pressure just to meet the week's booking quota."

These are just a few of the ways Reference Networking can work for you. Try it on a small scale to start with. If you have several hundred merchants referring clients to you or even booking your services as part of their packages, your weekly "quota" of bookings gets much easier to achieve. You won't be nearly as tired or frustrated and your volume of bookings and profit will be greater. Your banker and creditors will be happier, and provided your disc jockeys are successful, you will be one of the best known and popular sales merchants around. You'll love it when a plan comes together. ♫

Dennis E. Hampson, *former owner of one of Canada's most successful DJ services, is now an independent consultant specializing in solving the problems of multi-system DJ services. He is also the co-author of* **Spinnin' 2000, The Ultimate Guide To Fun and Profit as a Mobile Disc Jockey,** *and former director of the Canadian DJ Association.*

Building Repeat and Referral Business

from Andy Ebon,
Designer Music, San Francisco, CA

1. Use "Rolodex" Business Cards
2. Send "Thank You" cards to everyone who sends you a referral.
3. Send evaluation after each job.
4. Quarterly Newsletter to regular clients.
5. Network through Chamber of Commerce, Convention and Visitors Bureau, etc.
6. Reward DJs for referrals
7. Keep in touch with clients by sending cards at Christmas and other holidays.
8. Get your name in print via community service. Send reprints with your literature pack.
9. Giveaway advertising specialities like pens, key fobs.
10. Solicit pending clients for possible referrals. ♫

Have a particular problem or questions on managing a Mobile DJ service? Write Managing, c/o Mobile Beat, LA Communications, P.O. Box 43, East Rochester, NY, 14445.

Mobile Beat INTERNATIONAL

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DENON

"The Duel of Duals"

A Mobile Beat Challenge

Above -
The Mobile Beat CD Player test panel: (L-R) Pete Wilson, Frank Favasuli, Dave Fite, Joetta Keber, Mike Paz and Dave Olson

It's hard to believe, but it's been over a decade since the first Compact Disc players reached the shores of North America. For the home audiophile, CDs have become the difference between night and day in sound quality and convenience over vinyl. For many Mobile (and Club) DJs, however, CDs remain at the center of a continuing controversy.

In the early days of the digital age, the majority of Mobile DJ service operators adamantly refused to even consider CD as a total replacement for vinyl. First generation CD players were costly and programming was so frustratingly scarce that making the switch just wasn't worth the hassle. In the past ten years, however, prices have substantially decreased and virtually everything ever pressed on vinyl is now available on CD. DJs who have not yet converted to CD are now faced with escalating turntable prices and a scarcity of vinyl programming.

During the last two years the cult of DJs operating strictly CD (or with minor tape back-up) has grown enormously. Much of this growth due to innovations put on the market by Technics and Numark. Technics' contribution, as you may recall, was the Model 1200 CD player. This was one of the first, if not positively the first CD player for "professional applications", meaning primarily radio and TV broadcasting. Judging by discussions I had with the marketing people at Technics at the time, it would not come as a big surprise to learn that they had never actually fingered DJs as a significant segment of the 1200's market. No wonder. It's price, which is approximately the same as it's model number, greatly limited it's appeal to the Mobile DJ market at large. Although unique and packed with most of the features a DJ would ever need, the majority of Mobile DJs reacted by picking up lower priced consumer players and holding out for the next big innovation.

Just over one year ago, their wait ended as Numark PPD introduced the CD 6020. At the top of the list, the CD 6020 featured two CD drives stuffed in a single box. This "dual drive transport" is controlled by a remote command unit attached by a pair of umbilical cords. Among the players other most notorious bells and whistles is a feature called "Beat Sync". According to the owner's manual, when in "Beat Sync" mode "the CD6020 monitors the beat count of the disc in the opposite transport and attempts to synchronize the

speed of both transports". This feature is supposed to allow a DJ to execute tight beat mixes automatically providing they follow the rules in the owner's manual, but more on that later. Such innovations, at least on paper, caused DJs with an eye on the CD trend to give themselves a good slap upside the head just in case it was all a dream. Finally! A CD player designed with the mind of the DJ in mind. Although a bit pricey on the surface (MSRP $1,995), take into account that it is actually two players in a single unit and it turns out to be a bargain when compared to the Technics 1200 and 1300. (approximately $1200 and $1300 respectively). In an effort to make the "Dual Drawer CD Player" more affordable for the average Mobile DJ, Numark brought out the CD 5020 in late 1990. Although not as thrill-packed as it's older brother (no "Beat Sync"), the 5020 is a fine player for most DJ applications.

Now, it appears the Numark "dual drawer" concept has officially caught on and if imitation is the sincerest form of flattery, Numark must be flattered to the max. First at bat is Denon America ready to take a whack at the Dual Drawer CD market with the DN-4000F, (Mobile Beat April/May '91). Pricewise, the DN-4000F carries the same $1,995 retail price as the CD6020. The name Denon may be new to some DJs. Others may recall the infamous Denon DP-30L II turntables of the mid 1980's. Although not as popular or plentiful as the Technics 1200, the DP-30L II was, and still is, a reliable vinyl spinner. As far as CD players are concerned, Denon was among the very first to sell them in the US. Although you may not find a Denon unit at your local audio discounter, you will find many broadcast stations using Denon CD players day in and day out.

Why should all this be important to the average Mobile DJ? Simple, like it or not, vinyl records now account for less than five percent of sales nationally and, mark my words, the day is at hand when they will (yes, even the 12" mixes) disappear all together. CDs, on the other hand, are here to stay, at least until a more favorable form of music storage is perfected. What's been slowing the change is the fact that many DJs, particularly those who grew up using records or are into "hot mixing", prefer to work with records and intend to hold out until a true "CD Player that works like a turntable" hits the streets. As a result, engineers at companies like Numark and Denon must spend much of their time pondering what the average Mobile DJ service operator really wants in a CDPlayer. Are they closing in? It depends who you ask.

The control pad for Denon's DN-4000F connects to the main unit by a single cord long enough to reach almost anywhere on the table. The single, large "Multi- Shuttle Dial" controls track selection, search, scan, beat shift, pitch and "scratch" effect. Lighted displays monitor each drive.

On Monday, April 15th, 1991, Mobile Beat invited six mobile, club and mobile/club DJs to compare the latest in CD technology, The Denon DN-4000F with the accepted standard, Numark's CD6020. The Marriott Hotel in Greece, New York, had graciously consented to allow us the use of the DJ booth at ***Images,*** a popular on-premise dance club, to give our challenge a sense of reality. Because it was a Monday, the club was closed. House DJ, Pete Wilson, had the keys and was most cooperative in helping stage the challenge.

To put the Numark and Denon players through the paces, we invited a cross section of DJs with varying degrees of interest and experience in using CDs on the road. Joining Pete (who is primarily a club DJ familiar with the CD6020) were Dave Fite, owner of *Laser Sound* (who presently uses a Numark 5020), Dave Olson and Joetta Keber from *Go Sound* (who use a mix of players including Technics 1200s), Mike Paz (a Technics 1300 fan) owner of *Mike Paz CD/DJ Systems* and Frank Favasuli of *Roundabout Sound*, (who uses CDs but chooses to remain primarily vinyl based). Although our original purpose for organizing this challenge was based on the perception that there were numerous similarities in the machines, it turned out that these two machines are as varied as the DJs testing them.

The first difference to be noted while setting the machines up for the test was that Numark did not supply RCA hook-up cables with the unit which prompted a quick drive to Radio Shack. The Denon, on the other hand, came complete with all cables. The consensus was, although this was a small plus for Denon, every DJ should be carrying extra cables anyway. The Numark is best suited for rack mounting as both the transport and remote control units are mounted to sturdy rack plates. It was also noted that the dual multi-pin cables that connect the units are rugged but cumbersome for on-location table top set-up and would be unsightly. For the DJ who chooses to set-up on a table top, screw-in feet are supplied, but this unit should really be used only in a rack. One "glitch" we noted while attempting to mount the Numark

Cont'd on page 25

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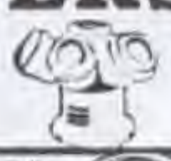

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CD Challenge

cont'd from page 23

was that the two units will not fit top to bottom in some racks due to the positioning of the holes in the units rack plates. This necessitates using a slightly larger case and leaving a small space between the units, or modifying the rack.

Denon includes the brackets for rack mounting but issues the feet as standard equipment. The Denon's remote control is not rack mountable which our panel found to be an incumberance ("Where does this go?"). The DN4000F is a breeze for table top set-up with just a single multi-wire cable running from the transport to the remote control. The cable is long enough to allow the remote to be at the other end of a standard banquet table from the transport. As the transport's single contact with it's "brain", a minor concern was the cable's "roadability". The temptation for some DJs will be to wrap the cable around the remote control when packing it away. This is not advisable as it is sure to shorten the life of the cable. Furthermore, our panel advises carrying a back-up for this cable.

Joetta Keber and Mike Paz examine the Denon's control pad. Although a masterpiece of engineering, our test panel felt that duplicate controls for each transport, separate "pitch' controls and "rack-mountability" would be welcome improvements over the present design.

Once set-up, our six testers evaluated the basic design and construction of each player and both again came up with a balance of good and bad points. The Numark received high-grades for it's logical design. All switches are placed "front-panel" and the oversized "start-stop" buttons are a DJ's delight in dim-lit conditions. In the area of "general quality of construction", the CD6020 was slightly below the Denon . Panel members pointed out that virtually every control button on our test model was misaligned to some degree. This was, however, purely cosmetic and did not effect the machine's performance.

Although impressive in the areas of construction and workmanship, two of our tester's scratched their heads over why Denon located the main power switch in the back of the unit. No problem on a table top, but an inconvenience when racked.

Following the basic set-up evaluation, both machines were powered up and given the "bump" test to see which would be most susceptible to skipping on a crowded dance floor. We purposely set our test players on top of two existing Technics 1200 Turntables to simulate a worst case scenario.

The Numark, survived every type of shake, jiggle and bump we could toss at it. The one curiosity was it's sensitivity to a slight knock (such as would result from a dropped CD case) on top of the transport. This reinforced the fact that this unit is designed for rack mount use only. The Denon also came through our "bump" test with flying colors, and because this unit is suitable for table-top set-up, it didn't even flinch when we knocked on top of the transport.

On to performance where each player demonstrated huge differences in capabilities dictated by design differences. On the Numark, each transport has it's own set of controls for track selection, disc search, pitch variance (+/- 8%) and start/stop. Additional controls are provided to program selections into memory or repeat a particular selection. Two "eject-load" buttons, which open and close the transport drawers, are provided along with duplicate buttons on the transport unit itself as a convenience. A multi-function display provides a digital readout of track number, remaining playing time and the status (ie: repeat, memory, play) Finally, singular controls labeled "Beat Sync" and "Integrate" are centered between the left and right controls. Located on the front of the transport cabinet are two "CD Level Compensator" knobs, which allow the user to adjust the volume of each transport individually.

Operationally, the Numark was determined to be the better machine especially for DJs who were just switching to CD. All controls are straight forward with the transport reacting quickly to all commands. The duplicate controls made it easy to know which transport was live. If there was one drawback to the Numark's overall design it was the "Beat Sync" feature. Our understanding was that this feature gave the 6020 the ability to "Beat Mix" any two selections that met the criteria as outlined in the owner's manual ("mix only selections in four-quarter time and have BPM counts within 8%"). In reality, what our panel found was that the "Beat Sync" feature was very demanding as to what you ask it to mix. "Beat Sync" is designed match the beat of the CD playing in one transport with the CD in the other. Because this is done by a microcomputer, it completes the task almost instantaneously. When there's about thirty seconds playtime left, it will slam switch from one transport to the other. The rub is that if the DJ has not pre-tested the mix, they will most likely end up with something less desirable than anticipated. It's an interesting feature but our panel questioned it's usefulness.

Cont'd on page 28

FEEDBACK, Cont'd from page 6

On the lighter side, we'd like to thank JEFF HOLZMAN of Alan Jeffries Disc Jockeys in Haledon, NJ, for his "TEN MOST ANNOYING COMMENTS."

1) From a teenager: "When are you going to play something GOOD?"

2) From the guests' "spokesperson": "NOBODY wants to hear this music!"

3) From a non-dancer, during dinner: "Can you play something we can DANCE to?"

4) From anyone, after 1989: "You're still using RECORDS?!"

5) From the audiophile: "I don't want to be a pain, but your high end is up a hair too much."

6) From a grandparent, during cocktail hour: "Is it going to be this loud all night?"

7) From Uncle Louis: "Can you play 'Only You' again?...I was in the bathroom the first time."

8) From Aunt Doris: "You have to play the Alley Cat NEXT...we have to leave in five minutes!"

9) From, well, you know who: "PLAY SOME DEAD, MAN!!!"

And finally, at the end of the evening:

10) "Oh, you need to be paid TONIGHT???"

Once again, thanks for your many responses to our magazine. Like any magazine, we rely greatly on advertising revenue as well as subscriptions to pay the bills. When you patronize our advertisers, let them know you saw their ad in Mobile Beat. Keep plugging for us and we'll keep plugging for you. Have a successful summer season! ♫

Feedback compiled by

Michael Buonocore

TAX TIME

Tax Law Changes You Should Know About

By Tim Thomes,
Owner of AJT Accounting Services
(716) 544-1300

Estimated tax - Who has to pay

Estimated tax is the method used to pay tax on income that is not subject to withholding. Such income included income from self-employment, unemployment, interest, dividends, alimony, rent.

Generally, you must make estimated tax payments for 1991 if you expect to owe, at least $500 in tax for 1991, and you expect your withholding to be less than 90% of the tax shown on your 1990 return. Form 1040-ES for individuals will help in making the estimated payment amounts.

Tax Planning

Retirement plans like Simplified Employee Pension (SEP-IRA) is a plan through which employer contributions are made to IRA accounts, ideally suited to the self-employed business person. The maximum contributions are the lesser of 15% profits or $30,000.

Separate reporting of withholding for Social Security and for medicare now required.

Starting in 1991, the wage bases for the two parts of the social security tax and medicare are to be reported separately. Employers can no longer combine and report them as a single figure. Forms 941 and W-2 for 1991 will have separate locations for the figures.

During 1991, the wage bases are $53.40 for social security and $125,000 for medicare coverage. The tax rate is 6.2% for employers and employees for social security. For medicare, the rate is 1.45% for both employers and employees.

Self-employed individuals who buy their own health insurance get an important tax break. If they are not eligible for health insurance coverage under an employer-sponsored plan, they may deduct up to 25% of the amount they pay for medical insurance covering themselves, their spouses and dependents. The other 75% can be taken as a itemized deduction on schedule A. S corporation shareholders who owned more than 2% of the stock can also take the deduction if they meet the requirements.

The IRS is actively reviewing S corporations where no salaries or minimal salaries are being taken by shareholders/employees of the corporation. If the shareholder is active in the business, the IRS position is that a reasonable amount of compensation should be paid to that individual and the payroll taxes and income taxes should be withheld. ♫

Questions for 1040's & More should be addressed to :
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Mobile Beat

LEARNING HOW TO HANDLE A CRISIS

By "C" Etian

Here's the scenario: You're all set up in a banquet room filled with hundreds of people. The last of the dessert is being removed from the tables. The lights dim signaling it's time for the bride and groom's first dance and the beginning of the real party action. The bride and groom wait nervously to your side. You flip on your mic and begin your introduction of the new Mr. and Mrs. X! Dynamically you turn up the music and bring up the stage lights. Then, WHAM! - It all goes dead. Everyone in the hall is looking at you in total disgust. What do you do?

Tracing down a problem under the scrutiny of a packed banquet hall is a lot more stressful than avoiding the problem in the first place. Rather than having to ask yourself "What the hell do I do now?", you should be asking what could I have done to prevent this from happening?".

Troubleshooting is one of the most challenging situations that technically minded people enjoy. During a crisis at a party, one could sweat bullets or be calm and collected depending on ones background and experiences with the problem at hand. The meat of Mobile Beat's "TECH TALK" is to cover anything and everything that involves the tools of the trade. Don't kid yourself, KNOWLEDGE IS POWER, KNOWLEDGE IS EVERYTHING and acquiring knowledge is what this column and this publication are all about.

"First and foremost, understanding how to properly use the equipment you have chosen for your rig plays a critical role in insuring the success of every gig you do. Avoid hazardous use of electronics and electrical gadgetry by following the directions of the manufacturer. Learn the proper application of the devices you will be using"

First and foremost, understanding how to properly use the equipment you have chosen for your rig plays a critical role in insuring the success of every gig you do. Avoid hazardous use of electronics and electrical gadgetry by following the directions of the manufacturer. Learn the proper application of the devices you will be using. You're not expected to become an technical expert overnight but you can certainly get started. Begin by "picking the brains" of those in the business who's technical prowess you respect. Make it a point to examine equipment owner's manuals and product literature. If there's something you don't understand, ask someone who does. Finally, keep up to date on what's happening in the industry with trade magazines like Mobile Beat. Everyone learns by mistakes. The object is to make as few of them as possible. Minimize your application of "trial-and-error.

Key areas we will be covering in upcoming segments of "TECH TALK" are:

PRODUCT KNOWLEDGE > *Learning about the gear you are using.*

BASIC ELECTRONICS > *Getting a working understanding of why components do what they do.*

BASIC ELECTRICITY > *Why you shouldn't plug anything in until you have learned it's proper use and application.*

One particular area I will be emphasizing is the growing application of lighting as a complement to your DJ sound system. I will be covering important aspects such as, the safety of products (including a discussion of the hazards associated with "copies" of spectacular special effects), manufacturers who are making great advances in design, questions to ask your dealer before you buy and other topics. TECH TALK is your opportunity to get answers to your technical questions, so pick up your pen and write me today. Once you have a better understanding of the concepts, troubleshooting problems such as the one above will become quicker and simpler. ♫

Etian is owner of SOUNDZ AUDIO AND LIGHTING in Wheeling IL. His experience with Rock Bands and in operating SOUNDZ has given him experience as a soundman, lighting director and producer. He also manages and markets a DJ entertainment service and manages SOUNDZ rental, repair, speaker reconing and sales depts. As a member of the Mobile board of contributors, "C" is one of several experts from the field of sound and lighting available to answer questions from Mobile Beat readers. If you have a question for "C", or one of our other experts, please write: Mobile Beat Tech Talk, P.O. Box 43, East Rochester, NY 14445.

PLATTERS THAT MATTER,

Cont'd from page 11

duo has taken the U2 hit and combined it ingeniously with one of everybody's all time favorite disco hits. U2 and the Boystown Gang and the Four Seasons may not appreciate this version but your dance crowd will.

"HUMAN NATURE", the latest dance song released by Gary Clail, is in the stores now and this one should help him break into the Top 40. His last release, "BEEF"; probably being too political, was not played to any great extent but it should have been. Gary just doesn't seem to be able to capture the public's attention even though he has performed and recorded some great dance tunes.

One record that will <u>not</u> make it to #1 is "PEOPLE ARE STILL HAVING SEX" by Latour. The subject matter is very sensitive in this day of increased knowledge of AIDS and could turn some DJs and most radio stations off. However, the cut is destined to become a classic due to it's numerous mixes that will enable just about any DJ to program it. From Techno to R&B, its message comes across. Not to mention a bottom, chugging beat that will delight your dancers.

If you are brave enough to have your record reviewed in this column, then send me a copy. Send your product, inquiries or comments to DJ Tom, c/o Mobile Beat, Box 43, East Rochester, NY 14445. Or contact me via Compuserve. My ID number is 74630,771.

"DJ Tom's Pix"

LOOSE FIT - Happy Mondays
PLAYING WITH KNIVES - Bizarre Inc.
SHE'S A WOMAN - Scritti Politti
Featuring Shabba Ranks
DERELICTS OF DIALECT - 3rd Bass
LOVE SO TRUE - Bomb The Bass
MEA CULPA - Enigma .
LADY MARMALADE - Shelia E.
SNAP MEGAMIX - Snap
DEVOTION - Nomad featuring
MC Mikee Freedom

♫

Mobiles! Note:
If you are not playing "THE GREASE MEGAMIX," then you are missing out on the party record of the year.

CD Challenge

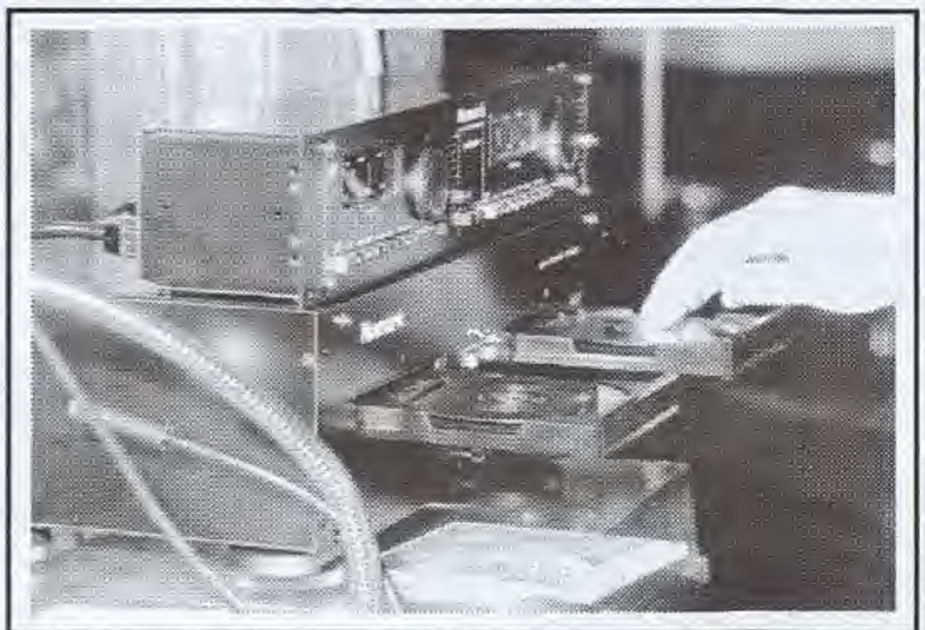
cont'd from page 25

Denon's entry features a single remote control pad which operates both drives. The operator selects which transport commands are to be given simply by pressing the appropriate button. Then the function (track select, scan or search) is selected. Whereas most CD players expedite track selection via a "push-and-hold" button, Denon has chosen an industrial size "flywheel" to do the task. Simply by spinning the wheel the player advances or retreats to whatever point on the CD you may searching for. A lighted red display instantly gives a visual report of the laser's location on the disc. Once the proper point on the CD has been located, the DJ has at their disposal a variable pitch control (+/- 10% with),plus buttons for beat shift and to create a "scratch" effect. Although the control pad is a marvel of 21st century engineering, it does take a considerable amount of practice to master. Our panelists applauded the Denon for it's ease in locating a track and it's remarkably tight cueing. On the downside they suggested dropping the "transport select" button in favor of separate controls for each drive and adding a separate "slider control" for pitch variance.

All in all, both machines exhibited professional qualities that were impressive. In the final analysis, our test panel felt that the Numark was a substantial machine but that the less expensive 5020 model (without Beat Sync) represented a better value for DJs who didn't need all the bells and whistles. At the price, the Denon certainly appears to be worth the money. The biggest complaint was that it lacked separate controls for each drive and that the control pad was not rack-mountable. At almost two grand a copy, both machines are creeping into the price range of two Technics 1200's, which could represent another consideration to the Pro CD buyer. The reality of the situation remains that there are still thousands of DJs playing gig after gig each weekend with inexpensive "consumer line" CD players. Their question has to be "Do I really need to upgrade to a professional quality CD player?" After they've done just one job with either of these players, chances are they'll be so overwhelmed by the technology and what these players can do that they probably won't even remember the question.

♫ - - RAL

Numark's CD6020 received high grades for ease of operation and versatile, rack-mount design. Separate transport controls are a big plus. On the downside, overall quality and workmanship, according to our testers, is not quite up to the same level as the Denon.



You're invited to write Mobile Beat with your comments or suggestions for future equipment tests.

Mobile Beat

S.O.S.

DJ SOUND AND LIGHTING RESCUE SQUAD

Once upon a time, four guys, bent on creating the "ultimate lighting effect", took the lens off an old clock and set it on a live overhead projector. As they began adding drips, drabs and swirls of colored liquids, they became mesmerized by the stunning, multicolored mass of misshapen circles and fluid-like patterns that were projected onto the wall. One could only describe the experience as "Wow, far-out, man".

This small band of lighting experimenters was among many lighting pioneers exploring new and different ways to combine color and light with the psychedelic music of the late 1960's. Once perfected, the "clock-lens-with-liquids-in-it" effect became just another of the many unique effects in the lighting arsenal of this small southern lighting company known as "Light Shows of Georgia". Before long, they became known for adding spectacular visual effects to the music of local bands as well as performances of such national touring acts as Iron Butterfly, The Ides of March and James Brown.

By 1970, Light Shows of Georgia was looking for fresh ways to use their expertise in sound and lighting. A new division called "Sound-On-Site" was the result. True to it's name, this new division specialized in providing on-location sound for events such as company picnics, store openings, promotional events, parades, air shows, etc.

Today, the name "Sound-On-Site" has been shortened to S.O.S. but it remains a leader in Mobile (and Club) DJ Sound and Lighting. Ronnie Jones, National Sales Manager and part-owner explains how S.O.S. became so involved with DJs: "Back in '74 I was chief engineer and a DJ for a local radio station. As a station promotion, we did a tie-in with the annual hydroplane races at Lake Eufaula in Alabama. This is really a huge event so we wanted to do it up right. Using gear from the "Light Show" and "Sound-On-Site" days, which included probably the wildest lighting and best sound systems in the Southeast, we put on an outdoor disco for 15,000 people. We had more speakers, amps, and lights than anyone around here had ever seen. Almost immediately, DJs started calling to find out where they could get the kind of "stuff" we had used. That was what inspired us to open S.O.S. Sound and Lighting, which was one of the first "strictly DJ" supply stores.

Jones, who personally has done over 2,000 Mobile DJ gigs between Atlanta, Georgia and Panama City, Florida, is one of the industry's most positive supporters. "I think that in the next ten years we're going to see the Mobile DJ market quadruple. There are many people coming right out of high school and college and going into DJ-ing. We're even getting calls from kids putting systems together with their parents backing. There's no doubt in my mind that more and more we're going to see running a Mobile DJ business become a recognized career."

As far as the theatrical end of the business goes, Jones says, "Right now the hottest thing in the industry is Beam Projection. I particularly like Meteor's Multi-Ray, which we had some involvement in the development of. What the Multi-Ray does is produce a laser like blast of colored rays which slice through the fog. It can be used with a chaser and it's as easy to install as a pin spot."

The SOS Sound and lighting main store and warehouses in Columbus, Georgia, occupy over 38,000 square feet. According to Tommy Macon of the SOS Technical Department "We are not a boxes in ...boxes out mail order operation. We know our products and keep learning and researching all the time. It upsets me to see a "cheap copy" of a proven American-made product come back to this country with less quality and cheaper components for the sake of a lower price. I'm not against imported products, many are excellent and we sell a lot of them but you have to know who to deal with. Some are made for "looks" and a fast buck for the seller and to hell with the end user. We offer our customers a long lasting product even if it costs a dollar more."

One of the lighting display rooms at S.O.S. Sound and Lighting.

SOS Sound and Lighting supports the DJ industry by hosting seminars to answer technical questions and to demonstrate products for groups like the Million Dollar Music Convention held May 22, 23 and 24 in Atlanta, GA. These events offer Jones the opportunities he values most, when he can stand face to face with a room full of DJs, and give them the motivation they need. "There are two things I tell the Mobile DJs I meet: One, stick with it and don't give up, and two, get organized. Try to work with each other instead of against. They've got to understand the full potential of this industry. This is a new career and if they do it right they've got no where to go but up!". ♫

S.O.S. Sound and Lighting's showroom is located at 419 Fourth Avenue in Columbus, Georgia.

DJ SERVICE SPOTLIGHT

TURNING SILVER SOUNDS INTO GOLD

When 400 people, including local dignitaries, show up to welcome a new business to town, chances are it's a business that's got big plans for the future. When Silver Sounds Mobile DJ Service recently moved to Canton township in metro Detroit, Michigan, even the township supervisor and town trustees showed up for the party. With continuous music from eight Silver Sounds DJs, a dazzling light show, plus bubbles, fog and a high-tech laser show, what a party it was. How does a Mobile DJ service get to the point where it can attract this kind of attention?

When Nick Kulka, Silver Sounds' Vice President of operations, first started DJ-ing, it was primarily for friends at dormitory parties at Eastern Michigan University. At the time, Nick was working full-time spraypainting cars at the Ford plant in Saline, Michigan. In 1985, he left Ford to find his fortune in real estate, while continuing to operate his Mobile Disc Jockey Service. Although he decided real estate was not to be his lifetime calling, he developed an intense interest into the workings of real estate franchises and started thinking of ways to apply these concepts to the MDJ industry.

Early in 1990, Nick met Lori Ferkovich. With a degree in advertising and marketing and a background in real estate, Nick found in Lori (who's title is now Vice President of Marketing) a business partner with talents that complemented, rather than duplicated, his own. Through a unique and aggressive marketing program, Silver Sounds has become Michigan's fastest growing professional DJ service with 21 staff DJs. According to Kulka "Some of our DJs own their own systems and programming. We provide them with training, support and bookings. Those who use our equipment are paid proportionally less, but we offer good perks and bonuses for all our DJs". What kinds of bonuses? Kulka believes in splitting 50/50 any overtime pay with his DJs. "It motivates the DJs to do the best they can" he says, "besides, my equipment is already there, my overhead is covered".

What is the secret to Silver Sounds' success? Kulka credits a business philosophy based on a traditional foundation of fairness and honesty. He says the two most important keys to success are honesty, and remembering that the client is always the boss.

One of the areas where Silver Sounds has had success in finding new DJs is at local high schools. Students involved in the school radio club are already in training to become DJs. Silver Sounds supplements the school training with their own intensive program. The students benefit by getting sounder, overall training and Silver Sounds gets new DJ recruits. A win-win deal for both sides.

The next challenge for Kulka and Ferkovich is franchising, and the duo believes they have a program that will offer their franchisees a real value. If all goes according to schedule, Silver Sounds' first franchises should be available by this time next year.

What is the secret to Silver Sounds' success? Kulka credits a business philosophy based on a traditional foundation of fairness and honesty. He says the two most important keys to success are honesty, and remembering that the client is always the boss. To emphasize this, Silver Sounds maintains a rehearsal studio where clients can come to meet, audition and select the DJ they feel most comfortable with. How well does this philosophy work? According to Kulka, Silver Sounds has been averaging four referrals from every job. In mid-May, their perfect record was broken when they lost their first job of the year to a competitor. Oh well, better luck in '92! ♫

Have a Safe, Happy & Busy 4th of July Holiday from all of us at Mobile Beat!

The next challenge for Kulka and Ferkovich is franchising. The duo believes they have a program that offers their franchisees real value. The first franchises should be available by this time next year.

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SEMINAR

Mobile Beat

In each issue of Mobile Beat, we assemble a panel of experts to answer questions submitted by Mobile Beat readers chosen at random. Panelists include members of our Board of Advisors and Contributors (made up of several accomplished DJ service operators, lawyers, accountants, marketing consultants, and other professionals) as well as Mobile Beat subscribers. If you would like to participate either as a panelist, or if you have a question for Seminar, address it to Mobile Beat Seminar, c/o LA COMMUNICATIONS. P.O. Box 43, East Rochester, NY 14445.

Introducing:

The Panel :

Dennis E. Hampson, Toronto, Ontario, Canada: DJ Entrepreneur, Marketing Consultant, Co-Author of ***Spinnin' 2000, The Ultimate Guide To Fun and Profit as a Mobile Disc Jockey*** and former director of the Canadian DJ Association.

John Roberts, Waldorf, MD: Owner & Operator of John Roberts DJ Training Center and President of the Metropolitan DJ Association.

Mike Love, Carmichael, CA: Owner of a successful DJ service for over 15 years. Presently operates MC Disco Products.

Richard Gastmeier, Kitchener, Ontario, Canada: Operator of "The Disc Jockey Associates", President of CDJA (1988-89), Presently CDJA director of music licensing.

Have a Question for Mobile Beat SEMINAR?

Send it to:

Mobile Beat Seminar
LA Communications
P.O. Box 43
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Seminar panelists vary from issue to issue. Any Mobile Beat subscriber can be a panelist. If you would like to be on a future panel, just drop a note to the address above. Panelists receive questions approximately sixty days in advance of issue release date and have thirty days to respond.

The Question:
How can I generate extra business during the week, instead of just on weekends?
. . . Ronn Davis, Des Moines, Iowa

Hampson: One way to generate weekday business is to promote the rental of your P.A. systems to fashion shows and afternoon promotions at local shopping malls, plazas and major department stores. Many of these large malls and stores have afternoon brunches in their in-store restaurants and hold noon hour fashion shows. I offered the service of a small sound system rental with microphone, along with delivery, set-up, tear-down and return for such shows. I made it as convenient for them to use this service as I could and had my house technician (or any DJ looking for extra daytime work) do the set-up, wait, and tear-down of the system, returning it to my office later the same day. I priced this service reasonably to make it very worthwhile for the company to use.

Roberts: I think the best place to find mid-week business is in taverns and bars. Once you prove to the owner that you can keep the customers entertained and save them money, you'll lock up a job for months, maybe years. If you have to, offer to play free ONE NIGHT so they can see what they're buying. Just use good judgement. Some people just aren't worth working for. Make sure they know you expect to be paid each night before you leave.

Love: Weekday bookings are very hard to come by in most areas of the country but there are ways to make money on weekdays. The best way is to find some local nightclub or lounge. Look for the places that have live entertainment on the weekend and talk to the owner about booking your mobile DJ company to fill the off nights. You may not make as much as you would at regular weekend bookings but you will be making at least $100.00 per night. If you play several nights during the week you can probably get them to let you leave your equipment set-up during the week. This is what I call "gravy" money because it pays for your equipment and music and keeps you in practice. It's also a good exposure and another way to get those weekend bookings.

Gastmeier: What about senior citizen's homes and junior and senior high schools? These organizations often have events during the week. You may even want to try promoting your own events like a Sunday singles dance. Theme nights at local clubs are a good possibility. Also, contact your local malls and department stores. let them know you are available for fashion shows and other events that require sound and music!

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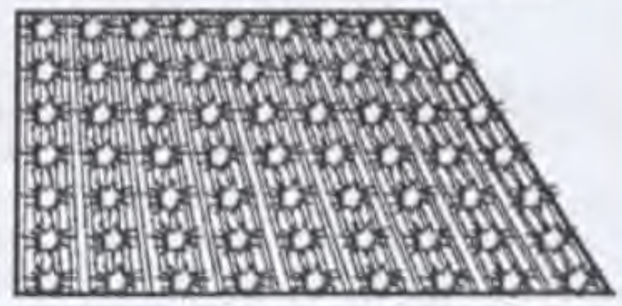

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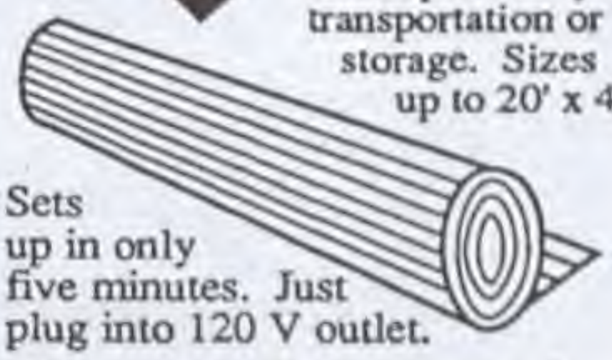

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SURVEY

The purpose of the survey is to help us identify the concerns of the Mobile DJ industry at-large and to determine what topics we should cover in future issues of Mobile Beat. Please take a moment to voice your opinions on the following. Return to SURVEY, Mobile Beat, Box 43, East Rochester, NY 14445 before June 28, 1991. Thank You.

What did you like most about this issue of Mobile Beat ?

What did you like least?

What areas would you like to see us expand on?

Which of the following would you consider to be your top purchasing priority during the next 3 months? (please circle only one)

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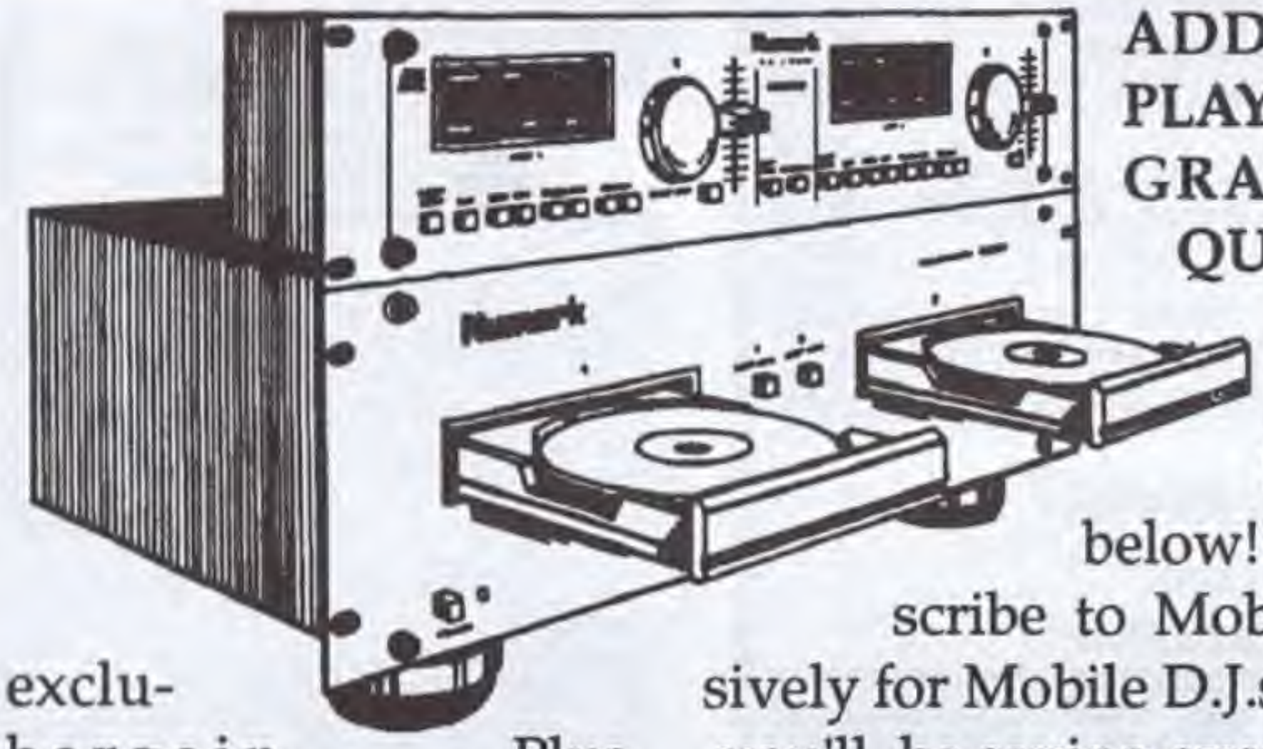

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Mobile Beat's 1991 Mid-Summer DJ BUYING GUIDE! -

FEATURING THE LATEST IN SOUND AND LIGHTING!

COPY AND ADVERTISING DEADLINE - June 28, 1991

Off-Beat

DR. SHOCK JOCK SEZ . . .

Allow me to introduce myself, I'm Dr. Shock Jock. Now I know you're probably thinking "Oh No! Not ANOTHER column by some burned out old Mobile Jock from the 60's"! Well you're wrong, hell, I was burned out before half the burned out Jocks from the 60's were even born! Anyway, I'm real happy to see that there is finally a magazine for Mobile DJs. If you have any sense about you, you'll subscribe today! ...right now! Where was Mobile Beat when I was starting out? If I'd had a magazine like this back then I could have avoided my "incident". I'll never forget it. It was Friday night, 1969. I was scheduled to play for the Alamedahaha Junior/Senior High School, Mid-Winter semi-formal Hop Carnival, . It was a special night for the kids so I brought in two Sparta turntables and two amplifiers, a Vox "Super Beatle", and a Fender "Bandmaster". I even had a neato light show with two strings of those big, outdoor, Christmas lights and three colored flood lights. To make it even more spectacular, I had a washtub of hot water under my table so I could drop in chunks of dry ice to "fog" the dance floor.

Anyway, just as the lights dimmed, and I reached for the start switch on turntable one, I slipped and dropped one knee into the washtub. As you can imagine, sparks flew everywhere. There I was, with 120 volts coursing through my body, shaking and bouncing around like a TV evangelist. My hair was on fire and my polyester shirt had welded itself right to my chest. Needless to say, I was in great discomfort. The "upside" was that the kids loved it so much they had me come back and do the same thing every year for the next five years. Now you know why I'm known as Dr. Shock Jock!

If there's one thing I've learned in my 20 plus years in this business it's that you've got to have a sense of humor to survive. Hey, after all, let's remember that being a good DJ is really just a matter of getting up in front of a bunch of people we don't know and making fools of ourselves for a few hours and then walking away with two, three, maybe even four hundred dollars. We ought to be laughin' all the way to the bank! Anyway, if you can't see the humor in this business, then maybe it's time you retired. Here's a little test that will let you know if it's time for you to pack it in:

1. Do you have over 20 years in the DJ business?
2. Are you 40 years old or older?
3. Have you decided not to convert to CD?
4. Does Lady Miss Kier Kirby remind you of your first date?
5. Did you answer yes to all of the above?

If your 40 years old or older, face it, you're out of touch with today's music. You probably haven't converted to CD because your hearing's shot and you couldn't tell the difference anyway! But the good news is, just because you're old doesn't mean you have to get out of the business. Why not take all those old 45s and 78s and go entertain the seniors at nursing homes, senior centers and geriatric hospitals? Well, I think you get my point. Anyway, I enjoy a good chuckle just like the next guy (or gal) so if you still have the strength and want to send me a laugh or two, why don't ya? The address is plastered all over the place, and remember, if you don't want to end up like me, you better subscribe to Mobile Beat. I've told these guys not to send out any more free copies. If you want to make some money you gotta spend some so don't come crying to me when you don't get issue #3 in August. What have I gotta do anyway, attach electrodes to your head and hook you up to about 20,000 hot ones? Oooooo, I'd like that. Bye.

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